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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE ART METHOD OF TEACHING RELIGION TO PRIMARY CHILDREN

Submitted by

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(A.B., Elon, 1928)

In partial fulfilment of requirements

For the degree of Master of Arts

1929

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I. INTRODUCTION

I. INTRODUCTION

"To you there is an obligation high
and happy. Unto you the nation
gives her children, saying: 'Lo! the
treasure I intrust to you!'"

No greater work has been committed unto us than this -- the task of leading little children to the true faith in the one true God. For it is only when human endeavor is inspired by Him that it has positive good and permanent value. It becomes our responsibility to tell children of God, His goodness, His loving care. Ours is the task of teaching religion to the oncoming generation.

This problem of religious instruction was much simpler in the days when religion was supposed to consist in believing certain doctrines. Then it was thought to be sufficient to give instruction in creeds and catechisms. To-day, religious education is not so simple, for we have come to understand that religion is more than belonging to a certain church and believing certain dogma. It is the process of adjusting ourselves to the Infinite - such an adjustment as will result in control of all our adjustments to life as a whole.

Psychologists and educators are now agreed that the most effective learning is accomplished by appealing to the visual sense. Public school teachers, realizing this, are using visual instruction more and more. "In the modern schoolroom of the progressive type, pictures are among the most valued possessions."¹ They present truth in a concrete way; they stir the sympathies and emotions; they stimulate the imagination and wipe out barriers of time and space which divide us from greater events.

Children love pictures. They love to look at them and they love the stories which they tell. Stories, songs and pictures are the three universal appeals of childhood.. The place of stories and songs in teaching children religion, has never been questioned. But though religion has been the theme above all others, through which artists have chosen to speak, pictures have never been used as much as they should in the religious instruction of the church. Our purpose in this paper will be to show how pictures may be used during the Primary age in a child's life in teaching him religion.

1 - Hurl1, How to Show Pictures, p. 65.

II. WHAT IS THE CHILD LEARNING TO DO DURING THESE YEARS

Because of the plasticity of the nervous structure during childhood and the fact that training received during this period is a basis for further training, the period from six to nine years in a person's life is of vital importance. The child is no longer a baby. He is out-growing his mother's apron strings. He is widening his horizon, enlarging his experience. This period marks the first definite break from the home ties. He is starting to school. What a wealth of meaning is compressed within these few words! School. How different from the home life which he is used to. There are many new situations to be faced, many adjustments to be made. Up to this time the child has known only his own family, relatives and a few friends. His world has been very small. Now almost in a day, his world is changed -- enlarged. Let us consider just what the child is learning and doing in this period from six to nine.

A. He is Acquiring Imagery

Almost from the very beginning of life, the child wants to touch, taste and handle everything about him. He is eager for sense experiences. This appetite for new experience which produces attention and interest,

is called curiosity. Without curiosity the child would never learn. At the beginning of a child's life, every new experience, every fresh stimulus arouses curiosity and in satisfying this curiosity, new sensations are experienced. Through these experiences of the senses, the child is getting knowledge upon which all that follows depends. The mind can be awakened only through the avenue of the senses. It is the senses which furnish all of the materials upon which the imagination, memory and thought build. If for any reason, the child does not experience these sensations, and they are left unsatisfied, his whole mind will be starved and mental growth will be stunted.

1. Memory Images.

As a result of these sensations, the child is acquiring imagery. That is, we get our materials of knowledge for images from our sense life. In defining an image Tanner says,

"When psychologists use the term 'image', they mean any revival of a former experience in a form distinct enough for us to look at it mentally and describe it. The revival of the sound of a piano, of the color of a sunset, of the taste and smell of coffee, of the 'feel' of velvet, and of the exertion of running or stretching, are all equally images. If we place in these some definite time when we experienced them,

we say the image is a memory image; while if we combine them in new forms, we approach imagination. Memory images, that is, reproduce our past life in much the same form as we lived it; imagination makes new combinations."¹

Taste is usually the first memory image, followed by images of smell, touch, sight and hearing, in the order given. It is perhaps natural that the first memory image should be that of taste, since sleeping and eating make up almost the entire life of the very young child. Within the first month of its life, the child shows by his strong desire to get to his mother's breast when he sees it at a short distance from him, that this has made a deep impression on him. This is a gustatory image.

The first visual image is that of faces, or rather the face of his mother. At first, it is only a vague, indistinct object in a world of confusion. But as he is fed day by day and his mother's face is always near at this time, he becomes more and more familiar with it, and soon he recognizes it wherever he sees it. When the mother's face is present and the child sees it, we call the feeling thus aroused, a sensation or perception of sight. When the mother's face is absent and the child remembers the sensation, showing that he

1 - Tanner - The Child, pp. 105 and 110.

remembers by turning his eyes towards her when he hears her footsteps, we call that an image of sight.

Though we are constantly forming auditory, tactile, olfactory, gustatory and motor images, the visual images are by far the clearest and most distinct. In recalling our own childhood, we can probably get an example of all of these images. There may be the image of the taste of a certain kind of chocolate cake which mother made. Or perhaps you can still hear the water running over the rocks in a mountain stream near your old home. But in recalling the images obtained in childhood, we find that most of them are visual ones. Florence Tilton says,

"The impressions we receive through our eyes will often outlive impressions we receive through our ears. Which do you remember most from your childhood, a picture that hung in your room or a story you were told?"¹

And most of us will have to agree that it is the image of the picture which is clearest.

Almost the entire learning of children, is recorded as images or pictures.

"Ronald, eighteen months old, is wheeled past the end of the road where, a few days before, he had seen a steam-roller at work. Gleefully he cries: 'Nurse, 'teemer down dat road'. A picture of the steam-roller was in his mind. At the same

1 - Tilton, Florence, Art as a Factor in Character Development, School Art Magazine, Jan. 1929.

age, he sees the dog panting after a run; 'Dat bow-wow like puff-puff', he cries, implying a mental picture of a train."¹

Ronald possesses already a clear and definite recollection of what he has seen, as a result of his experiences. Otherwise, this comparison and grouping of experiences would be impossible. He hears a bird sing and looks around for it, showing that he has a mental picture of a bird. Even at this early age, he is able to picture in his mind's eye certain definite objects with which he is familiar. Though he is not capable yet of connecting them into a definite and coherent whole.

Picture books and nursery rhymes interest the child of this age, not because of the story involved -- this means very little or nothing at all to him -- but because they afford opportunity for forming images for their own sake. The thinking of the child at this early age is concrete and disconnected, and though he possesses a large number of mental pictures, he cannot combine them, nor can he follow a combination of these images by another.

At the age of two and a half to three years, the child is able to connect these images into a definite piece of experience. This power of not only form-

1 - Mumford - Dawn of Character, p. 51.

ing images, but combining them, marks the second period of development.

"When N. was nearly two and a half, he was playing with his sister, and she, recalling a recent visit to the seaside, went to the other end of the room, telling him that she was going far away on the beach. He whispered something and crept under the table. 'N. go away from T., away on the beach', she heard him say over and over again, his little voice gradually growing tremulous, until he burst into tears. With his mind's eye, he may have seen not merely the definite mental picture of the beach, the sea, or N. or T. with spades -- but the connected whole -- T. leaving N., then daring N. going even farther away from T., until, overwhelmed with grief at the thought of the loneliness he had brought upon himself, he wept!"¹

So in the second period, the child combines mental pictures, but he does not originate to any extent. He follows the creative thought of others.

2. The Tendency to Combine these Images in new Forms -- Imagination.

Imagination marks the third period in the development of images in childhood. The years from four to eight are known as the Age of Imagination. In this period, mental pictures are combined freely and not always by outside suggestions and direction. Imagination then, is the combination of mental images in new, orig-

1 - Mumford, Dawn of Character, p. 52.

inal and constructive ways.

As the child develops, his memory images become clearer and more stable. They are freed from a definite setting. In this way, they become more flexible and to combine them in new forms is natural. These first combinations are spontaneous, one might almost say, unconscious. But soon, the child realizes this new power which he possesses and he creates for himself many wild imaginings. His first combinations are usually stories -- stories of his own life, a visit to grandmother's, a trip to the Zoo. "He forms vivid images of these stories, as is shown by his insisting upon the same words and facts in the story every time they are told."¹

After this, the child begins inventing stories which have not actually happened in his own life. He starts with an actual experience or a real object and adorns this with his fancy. The experience of the child is so narrow that his stories which seem improbable and inconsistent to us, are perfectly possible to him. To the child, the real and imaginary world have no fixed boundaries and they find it difficult to distinguish between them. This confusion between the two worlds is perhaps the cause of much of children's

1 - #123 - Tanner, The Child

so-called lying. As a child's experience widens, his imaginings will not be so wild, but more consistent to facts.

Much is being said to-day about the abuse of the imagination. There is a danger of course in its overuse, as is the case with all human faculties, but its advantages so far outweigh its disadvantages, attempts to suppress it would be foolish. Imagination rightly trained and used, can raise and elevate our lives. When life is dreary and things look blue, imagination takes us to other more interesting worlds and brings us back refreshed. In a practical sense also, imagination plays a big part. No business could be successful if someone could not see beyond the present into the consequences of the venture. "Imagination, in short, is the pattern of the web of life. It is the shaping force without which the universe would be a chaos."¹

Imagination is not only valuable to the individual, it is also valuable in living the social life. By imagination, we are able to put ourselves in another's place, which is the only way we can truly sympathize. Most of the ill feeling and hate is due to lack of this ability.

1 - Tanner, The Child, p. 138.

3. Implications for Religious Education

If then through stimulation of the imagination, we can develop sympathy in the child, which in turn will result in helpfulness and service, it behooves religious educators to develop this trait rather than to suppress it.

"Since imagination depends on memory-images, we must try to get our children to form habits of careful and accurate observation of things as they really are, for our constructive imagination is necessarily limited by our previous experiences and powers to make the most of them."¹

The child's mind is like a camera which photographs vividly everything around him. We cannot keep the child from forming images even if we wanted to. He is continually acquiring images of everything around him. These images which he stocks up are an aid to workmanship. They can be united into new combinations, to add an untried element or to attack a new adjustment. We can help him by giving him images which will be helpful, images of objects outside his everyday experience, which will enrich his life and help him to live more abundantly.

We must furnish images of Jesus who is kind and loving. Images of David, Samuel, Ruth, Naomi, and

1 - Wilson, Child Psychology and Religious Education, pp. 52,53.

other Bible characters; images of people performing Christian acts; images of Christians in other lands. The more images of Christian acts which a child acquires and makes a part of himself, the more likely he is to live a Christian life. He enriches his life by acquiring many and varied images.

B. The Child is Acquiring Meanings

The images of childhood, though fanciful, are not pure fancy, which knows no restraint. As reason develops, the desire on the child's part to understand, becomes stronger than the framing of striking imagery. He begins to ask how and why. There used to be two complete absurd theories regarding reasoning. It was first thought that the reasoning power existed full grown in the child to the same extent it does in the adult. In reaction to this absurd theory, some people then assumed that children could not reason until they reached the age of comparative maturity -- twelve or thirteen years of age. Both of these views have now been discarded and the child's mental growth is supposed to be by the same gradual process as his physical growth. At birth, the mind contains the possibilities of highest reasoning. By careful training and favorable surroundings, it can be developed and it is during the

Primary age that the germ seems to start developing most rapidly.

1. Conceptions.

In memory-images and in imagination, the child deals with particulars. In conceptions for the first time, he starts dealing with generals. A child acquires the image of a table early in his experience. It may be the kitchen table which he plays around daily as he watches his mother get the meals. He may later acquire the image of the table in the parlor -- a round or oblong table. For a while he does not connect the two as belonging to the same class. They are just two separate images. But as his experience is widened and he gets images of other tables of various shapes and sizes and yet with certain qualities in common, he forms a concept of a table. By comparing these tables with each other, and selecting their common qualities, he finds what a table is for. That is, he reads a meaning into his images.

In describing the origin of the concept, Tanner gives the following illustration:

"The child begins with an indefinite and vague whole, which is both particular and general, percept and concept. Take for instance, the pet kitten, the child's first experience with cats. The individual and

the class are to him the same at this point. He knows no class but the individual. But he meets now a big cat of a new color. He may not identify it with the first cat at all, but the chances are that he will. Percept and concept now begin to divide -- the two individuals are alike in some ways, so that both are called cats, and different in others, so that one is called Tiger and one Tom. Tiger scratches, Tom does not; but both are soft and warm, soft animals, that may or may not scratch. The next cat he sees may lick his fingers, and so, with every successive experience some qualities may be left out and others put in only as possibilities, until there is but a small fringe of other characteristics that may belong to any particular Tabby or Tom."¹

In forming a concept, the first requisite is images of many objects. Then these images must be compared and their common qualities selected. Finally these qualities are combined into the class idea. It is remarkable to note how quickly the child learns to distinguish individuals from each other, and by comparing and selecting, puts them together into one class.

Needless to say, a child's concepts are incomplete and oft-times entirely wrong. This is due to his limited experiences. He cannot tell from the few animals he has seen, which characteristics are peculiar to them and which belong to the group. Then too a child's power of observation is often imperfect and his attention flits so from one thing to another, we do not wonder that

1 - Tanner, The Child, p. 147.

his concepts are incorrect. Some of the child's concepts are too general, some too particular.

Since it is true that the child's ideas about a certain class of things depends upon his contact and experience with a number of objects in that class, it is essential that the child be given many objects to get acquainted with. It is sound logic to say that a child who has seen many churches, will have a better idea what a church is, than one who has never seen a church, or only one or two.

Giving the child a number of objects to become acquainted with, is not enough. The second step in forming concepts, is to compare the various objects and select their common characteristics. The child must be led to judge the objects and note their differences, so that he can classify them. Language is an aid, though not an essential factor, since children have some class idea in the formation of concepts, before they learn to talk. It provides a convenient form by which to express and keep the idea.

2. Reasoning

Reasoning goes a step farther than conception. The form of thought is more developed and the characteristics which distinguish one group from another are

stated rather than implied. The concept of a chair is the idea of a four-legged stool to sit on. We reason that this object is a chair because it has the characteristics which all other chairs have.

We are often prone to overlook the child's strong desire to get at the reasons of things. Even as early as the third and fourth year, they begin to ask such questions as: Why does it get dark? Who made God? What makes it rain? This trait is very valuable and should be welcomed as eagerly as any other trait in child nature. This keen desire to know causes and meanings, helps to provide valuable knowledge for future life.

Children usually reason first, by associating one thing with another. Often these are faulty and the results of such reasoning is ludicrous to us. Reasoning thus they say that we have Thanksgiving that we may have turkey and fourth of July, that we may shoot firecrackers.

Soon the child establishes definite sequences in his reasoning. In nature, he notes certain definite sequences, i.e. of days and months. The same is true of his daily life. Here again reasoning is often incorrect -- Children think that people are made of sawdust because their dolls are. And to swallow an apple seed, would surely mean that an apple tree would grow

up in you. How conscientiously children avoid eating apple seeds for fear of that.

Though the child's reasoning is very incomplete and haphazard, it is not because he wants it to be.

"The child mind is trying, though spasmodically, to reach to a system of thought. He does not like to live in a chaotic world, and although his efforts to produce order are greatly limited by his experience and by his undeveloped power of attention, the desire for unity which impels him, is the same as that which impels the scientist."¹

The child reasons deductively, when he feigns a cough to get some cough drops, or pulls the table cloth over to get a desired object. In this way, he is adapting the means to an end.

"R. had been shut up in one of the rooms by means of a wooden grating kept closed by means of a fastener on the side away from R.'s playroom, and so invisible to her. All the same, she had noticed that it was there that people opened the grating for her; and one day she reached a hand over and took the fastener off. In a similar way, she managed for herself on another occasion. One day, when she was a year and eight months old, she had her reins on, and they caught fast on a stake, which was standing askew. At first she pulled vigorously at the reins; but as that was no use, she turned round, saw the stake and lifted the reins off. She was no longer helpless in such a situation, but was able to understand the cause of things going wrong and to help herself over the difficulty."²

1 - Tanner, The Child, p. 162.

2 - Rasmussen, Child Psychology, p. 109.

3. Implications for Religious Education

While reasoning and conception are imperfect in children, nevertheless they are a big factor in the child's mental development. The value of their questions is of vital concern to teachers of religion. Some children ask questions just to be talking, and not because they expect an answer. These children should be cured of this foolish habit. Sometimes by asking the child himself the question which he has asked, will lead him to see the foolishness of his habit. In most cases, the child who asks questions is eager to know, and the questions of these children should be answered as wisely and intelligently as is in our powers to do. If we are not careful the child who comes to us bubbling over with curiosity and awe and wonder, by our inattention and cruel neglect becomes passive and submissive to whatever information we pour into him. The teacher has a tendency to ask all of the questions and very rarely gives the child a chance to ask any. Rather it should be a method of give and take. The child is much more receptive to that which he is interested in and wants to know, than to some information which the teacher thinks he ought to know and which the child himself is not interested in.

Often too, we do not know how to answer the child's question, so that he can best understand it. Mr. Sully suggests that the best way to answer questions of children between four and eight - the imaginative age - is imaginatively. If they ask why the leaves fall, tell them that it is because they are tired of hanging on the trees. Later on he can learn the scientific truth. The main thing is to give the child the truth as nearly as we can, and at the same time in a way which is appealing. We can constantly show children the relation of facts and by suggestion and imitation, lead them to answer their own questions.

Children during this period are not only acquiring images, they are acquiring meanings of these images. Too often they are faulty. Too often they have to be discarded later on. Our task is to help them in acquiring these meanings that they may be sound and thus give them a background upon which to build their future knowledge. It is no easy task -- especially to give true concepts of God and Jesus and heaven. The child's reasoning is so concrete, and abstract ideas and generalizations are so difficult for him to grasp. But he will be getting ideas about these subjects any way and we must help him to get true ones.

C. The Child is Acquiring Ideas and Ideals of Formal Relationship

1. The Moral Nature of the Child.

"Nothing is more certain than that the child is born potentially a moral being, possessing a moral nature which requires only to be evoked and developed by environmental conditions."¹ Not that the child is by any means a fully equipped moral being. He has no more an innate idea of morality than of any other subject. At birth the child is nothing, actually. Potentially, he is everything. He possesses moral capabilities which function just as soon as the proper conditions are produced. It is the same transformation which takes place in his physical and mental life. The development of moral conduct required time and experience.

In the first few months, the child is totally unconscious of right and wrong. His physical tendencies can be said to be neither moral or immoral. They are morally neutral, possessing possibilities of good or bad. Only through knowledge and will, can these moral capabilities function. These tendencies in the small child are at first centered wholly in self and

1 - Tracy, Psychology of Childhood, p.

there is no restraint. When restraint comes from the outside, right becomes that which is permitted, and wrong that which is forbidden. This becomes the child's first idea of moral conduct.

Gradually as he develops, the child gets a clearer idea of right and wrong. He finds that "from one follows pleasure, from the other follows pain, and these not only from without, but also within himself." The following incident illustrates such a process:

"One day, I was looking after my friend's small daughter, a babe of just two. Her mother had always tried to teach her to share whatever was given her --- I had some chocolates wrapped in silver paper --- Giving her two, I told her to take one to Ada, the maid, and have the other herself. She hesitated a moment, and then said, 'No, not one for Ada'. Fearing that if I insisted, she might begin to cry and cause a scene, I said, 'All right; give me a kiss instead.' But she replied, 'No, no kiss.' After standing still for a second, she suddenly turned and walked to the window. She stood there several minutes with her back to me, one chocolate in each hand, looking at them intently. Suddenly, without saying a word, she turned and ran out of the room and into the kitchen, where I heard her telling Ada that she had brought her a chocolate. Returning, she said to me, 'Now I kiss you.'"¹

1 - Wilson, Child Psychology and Religious Education, p. 104.

2. The Influence of Society -- Social Demand

When the child enters school, his moral sense widens.

Society is necessary for the growth and development of the moral sense. The child learns both his limitations and his possibilities in his relations with others. Desire for the approval of others will help the child to adjust his desires to the desires of others. A child will abandon almost any anti-social conduct, no matter how much pleasure it affords him, if he finds that his classmates and friends do not approve of it. The child soon learns that success depends upon the cooperation of all and that it is only when each individual puts forth an effort that the best work can be done. They learn that discipline is a necessity and that to gain the greatest amount of freedom, implies more social and moral obligations.

"I wish that some day, nobody would interfere with me; just for that one day, it would be lovely if I could do just whatever I liked from morning till night," murmured Eric one morning before getting up. 'You shall have a free day whenever you like to ask for it, and you shall see how you like it,' his mother replied, for Eric was nine years old, and no serious harm could have come to him. 'Shall I give the others freedom to do what they like at the same time?' Great was his agitation. 'Oh no! if nobody keeps them in order, I shall be miserable!" Even Eric realized that liberty

for all must mean law for all. Every one unpunctual for meals, every one getting up when they chose, every one leaving toys about when they had finished with them, everyone free to do what they chose, regardless of other persons' feelings was out of the question. Without some general recognition of the demands of the social order of the home, liberty would lead to chaos; without some recognition of the demands of the moral order of the home, each doing unto others, to some extent, that which they would not that others would do unto them, liberty would degenerate into license, and result in unhappiness all round. The more these social and moral obligations are recognized and instinctively followed, the greater the freedom."¹

The play life of the child as well as his school life, is of value in helping him to acquire ideas of correct relationships with others. The child reproduces in his play life many of the struggles, experiences and achievements which man has experienced in his social and moral development. Self-sacrifice and the habit of sharing, develop from competition with playmates and gradually they blend into the responsibilities and opportunities of adult life. Sharing in play has a close relation in comradeship, mutual endeavor and capacity for team work for good causes.

1 - Mumford, Dawn of Character, p. 132.

3. A Higher Sanction -- Ideals

a. Definition

So far, we have been discussing these ideas of formal relationship which the child is acquiring from the standpoint of personal well-being and social demand. But there is a higher sanction still. There is the inward demand for right conduct -- the response to an ideal. It is only when there is an inward demand for right conduct that morality is safe. Ideals are standards of action. The ideals which we have, dominate our actions. Before we perform an act, we consider it in relation to our ideal; after we perform the act, we measure it by our ideal. Ideals 'true' our actions just as the carpenter trues his actions by the square and ruler. A vivid and noble ideal is one of the strongest powers for good.

b. Illustrations

Mrs. Mumford gives several illustrations of ideals children have, which direct and influence their lives.

"Norman had made up his mind to be a soldier when he grew up, he was never tired of hearing about soldiers and war, and to this concrete ideal in him

we are able to appeal. Soldiers in camp do everything for themselves - let him fancy himself a soldier preparing for a drill as he dresses in the morning. Or father may be his ideal of manhood; and he struggles with his buttons because, if he cannot learn to dress himself, he can never go to business like father."¹

"Donald, too, longed to be a soldier, and only feared lest by the time he grew up -- he was eight years old -- everybody would be so fond of everybody else that there would be no more fighting! For the sake of his ideal, he would fight with his big brother, and when he was hurt, pluckily keep back the tears; when he woke after a bad dream, frightened in the night, he would strive not to call out -- acts of self-mastery not easy to a child of that age. Such children have an end in view; an ideal of what they want to be; self-mastery is for them worthwhile."²

Children are continually forming ideals.

They will no doubt be simple, true to the child world. That is as they should be, and we as adults should not try to make them accept the ideals which are true to our world.

Ideals which children should be developing during this age are kindness, courage, courtesy, cheerfulness, dependability, honesty, loyalty, service, and generosity.

1 - Mumford, Dawn of Character, p. 83.

2 - Ibid, p. 110.

In helping the child to develop these ideals, there are five contributing factors. So close is the relation between the physical and moral life, that physical conditions to a large extent, influence the ideals which are formed. "Everything which contributes toward making the child well-born physically and toward keeping him so, is a factor in his moral education."¹ The healthy child has a basis for sound morality.

The power of suggestion is a powerful means of influencing both mental and spiritual life. We are all suggestive to a certain extent. The child though is much more open to suggestions than the adult, who is better educated and has more power of independent judgment. When the child falls, the mother can suggest courage and fun in her voice, and the child who might otherwise have cried, had his mother run to pick him up, will jump up and laugh. Through suggestion, the mother is developing courage in her small son.

Imitation is closely connected with suggestion. It is one of the universal instincts. Through imitation, the child enters into a widening experience. He transforms his own actions by the religious suggestions of others. Imitation also has a great social

1 - Tanner, The Child, p. 208.

value. It transmits the racial heritage with the minimum of effort.

Friendships with others, especially with people who have strong moral tendencies and high ideals, will also influence a child in forming ideals. This is more true of persons from ten to eighteen than during the Primary age, for it is then that hero worship comes into prominence. But even in younger childre, a close friendship with some older person will be a great safeguard.

Good books, music and pictures are also a help to the child at this critical time. The influence of pictures will be discussed later.

c. Value to Religious Education

"Ideals make life a progressive realization of ends such as explain the upward urge of evolution. They provide for the transmission of acquired characters and moral tendencies for which heredity furnishes at best only a doubtful predisposition. They drive us on dialectically to the deepest desire - God - which yields in turn the highest value, moral and religious, a free spirit."¹

1 - Marlatt, Class Notes in Principles of Moral and Religious Education.

Summing up, we find that ideals "true" our actions. They are to us what the level and try-square are to the carpenter. They keep our lives steady and true by giving us standards of action and by modifying standards which we have. They are the driving forces in our lives, driving us ever onward and upward to God.

D. The Child is Acquiring Significant Emotions

Possibly there is no subject which has been discussed as much as feelings and emotions. It is a subject about which there are nearly as many opinions as there are writers. We are concerned, however, with certain definite emotions that appear in childhood. We shall consider their dangers as well as their values and find to what extent the child is influenced by his emotional nature.

Before birth, the child experiences pain and pleasure. They are value feelings due to pressures and jars. "After birth, for a long time, the most vivid feelings are those connected with hunger and its satisfaction, with warmth and cold, and with touch."¹ There is a feeling tone which accompanies

1 - Tanner, The Child, p. 213.

every conscious presentation. Feelings dominate reason. There is a steady stream of impressions flowing into the mind of the child. Some of these impressions attract the child, and he attends to them because they are interesting; others are forced on him by those in charge of him. Of these impressions, those which are most closely associated with his feelings, influence him most. If they contribute to his desires, they result in pleasurable emotions; if they hinder his desires, they result in painful emotions. Gradually by assimilating these experiences, he arrives at certain conclusions about life and those persons around him. These conclusions are a result of feeling, not of reason.

"The experiences which count, which are remembered and stored up in the child's judgments of life, are those in which the element of emotion has been pronounced in some way or other."¹

For example, the father's return at night might mean joy, if he romps and plays with the child. If he is tired and does not play, but only insists on having things quiet, the opposite emotion will result.

Rapid changes in emotions is a trait seemingly common to all children. They remind us of the primitive races as they change from laughter to tears by

1 - Mumford, Dawn of Character, pp. 297-8.

the slightest provocation.

The three strongest emotions and the ones which influence our lives to the greatest extent, are: anger, fear, and love.

1. Anger

- a. Its Causes

Anger and fear seem to be instinctive emotions, i.e. there are certain objects which evoke these same emotions in all men upon first acquaintance with them. Perez states that his child showed signs of anger in the second month by pushing away a certain object which he did not like. Darwin observes that his son showed signs of anger on the eighth day. It will be noted that anger at this early age is more or less an instinctive rebellion from pain. It results when an instinct is blocked. As a child gets older, there are more times when he gives vent to his anger. The causes of anger cannot all be determined. But certainly physical conditions are a contributing factor. Bad temper often reflects bad physical conditions. Hence the child's health is of utmost importance in eliminating anger. A child in buoyant health is less likely to get angry, less subject to

embarrassment and less fearful than a child in poor health. Often fatigue causes irritability. One of the most common causes of anger in both children and adults, is the thwarting of expectations. A child's anger is not aroused over a violation of justice or principle. Rather the underlying cause is feeling of pain or suffering of personal injury.

b. Control of Anger

The natural tendency is to give vent to the emotion of anger. In a child there may be the tendency to scratch or bite. Adults find relief for their emotions in sharp words or some kind of reaction against the person who causes their anger. Dr. Colin Scott advocates this as a healthy outlet for an emotion, suggesting that if there is no expression, there will be more and more resentful brooding over the wrong.

Brooding over a wrong is just as bad as giving vent to the emotion. But there is another alternative. A long walk, chopping wood or any other similar activity will keep the mind off the injury and use up the energy. In this way, one gives vent to his anger and after the first hot minutes of the emotion pass, one is able to use reason and through reason cultivate love or pity in its place.

Without doubt, no good can come from giving expression to our anger, for it only serves to re-enforce the feeling and make it more lasting.

c. The Place of Anger

The child's first signs of anger are when he is foiled or checked in his actions. Later, personal affronts are the cause, and still later it is due to attacks on his character. So his emotion leads him from exasperation against persons, to indignation against moral wrongs. From this discussion, we find that anger has an important place in the life of the adult, as well as the child. If left unchecked, it produces the bully or savage. But if it is uprooted altogether, it would leave us cowards and weaklings.

"Without it, tolerance is silly, liberality is unintelligent, conviction is nerveless, and active moral indignation is impossible. Dr. G.D. Partridge says, on the basis of G. S. Hall: 'to have strong passion held in check, creates the tension under which much of the best work in the world is done. Anger thus becomes a stored energy useful if properly conserved, but wasteful and harmful if not controlled.'"¹

1 - Forbush, Child Study and Child Training, pp. 104-5.

2. Jealousy

Jealousy also appears at an early age. It is usually caused in the child by the prospect of someone usurping his own pleasure. The child only a few months old, becomes jealous if preparations are made for someone to be fed at its mother's breast. Rasmussen tells of a child of three months, who became extremely jealous when this was done.

The treatment of jealousy should be similar to the treatment for anger. It should be suppressed until the first strength of the emotion passes away. Then through reason, sympathy and love can be cultivated in its place.

3. Fear

Fear is another emotion with much variation in regard to it. Some say it is instinctive. Others disagree with this point of view, since the objects causing fear, vary so. In view of this great variety of opinions, we might say that anything which makes a child feel helpless or insecure, or startles him, is very likely to cause fear.

a. Causes of Fear

The first fears are those caused by surprise, especially surprises of loud sounds. In these early months, children seem to be much more frightened by sounds than by sights. These fears may arise at any time with children who have never had them before. The child's plastic nature renders him susceptible to impressions which in many cases will persist through life. As stated above, the feeling of helplessness and strangeness is a common cause of fear. The unknown is another cause of fear and since with children most things are unknown, it is impossible to determine how greatly they suffer on account of fear. Stories and pictures often frighten children, while adults telling these stories, or showing the pictures, do not see any cause for fear at all.

b. Control of Fear

By showing the harmlessness of the object feared and by stimulating the child's pride, so that he wants to overcome fear, entire control may be attained. And since helplessness and ignorance are the most prominent causes of fear, protection and enlightenment will be the best remedies. Curiosity is

also an antidote to fear. Both are stimulated by the unfamiliar. A child will sometimes repeat an experience which caused pain, just to study the experience.

c. Value of Fear in Religious Experience

When one considers the suffering that fear causes, especially among children, it would seem that there could really be no advantage in it. The value of fear is largely a negative one. Fear can be used as a deterrent from wrong-doing. If a child was not afraid he might fall down the cellar steps in the dark, or fall into the river. Thus fear becomes a means of self-preservation. Fear can also be used to prevent disobedience. This is the fear of breaking God's law -- natural, hygienic and moral. The child must learn that he cannot break these laws without causing suffering to himself and others.

But though fear "deters from wrong-doing, it does not give a positive impulse towards right action; it may prevent disobedience, it will hardly incite to joyful and intelligent obedience."¹ Even though fear, is a means of self-preservation, it should not be used

1 - Wilson, Child Psychology and Religious Education, p. 60.

unscrupulously, because it can work untold harm. It should be used as a last resort to keep children from harm. By habitually using fear as a means for preventing disobedience, the parent or teacher is appealing to a low motive.

Too often in the past, we have brought people to God by using fear. Children's fears about God are usually suggested by adults. Children themselves say that they fear God because he might send them to hell. They fear Him because they think of Him as a Judge, spying upon them. Fear of God is sometimes caused by the fact that he is unseen and mysterious. We must over-balance these fears by teaching of God's love and kindness, and of His loving care.

On the other hand, fear in its highest form, results in reverence. If children are taught to fear wisely and effectively, it acquires a positive as well as a negative value. Out of the fear of this Unseen and Mysterious God, comes awe and wonder. Any conception of God without awe and reverence and wonder, would be inadequate and unworthy.

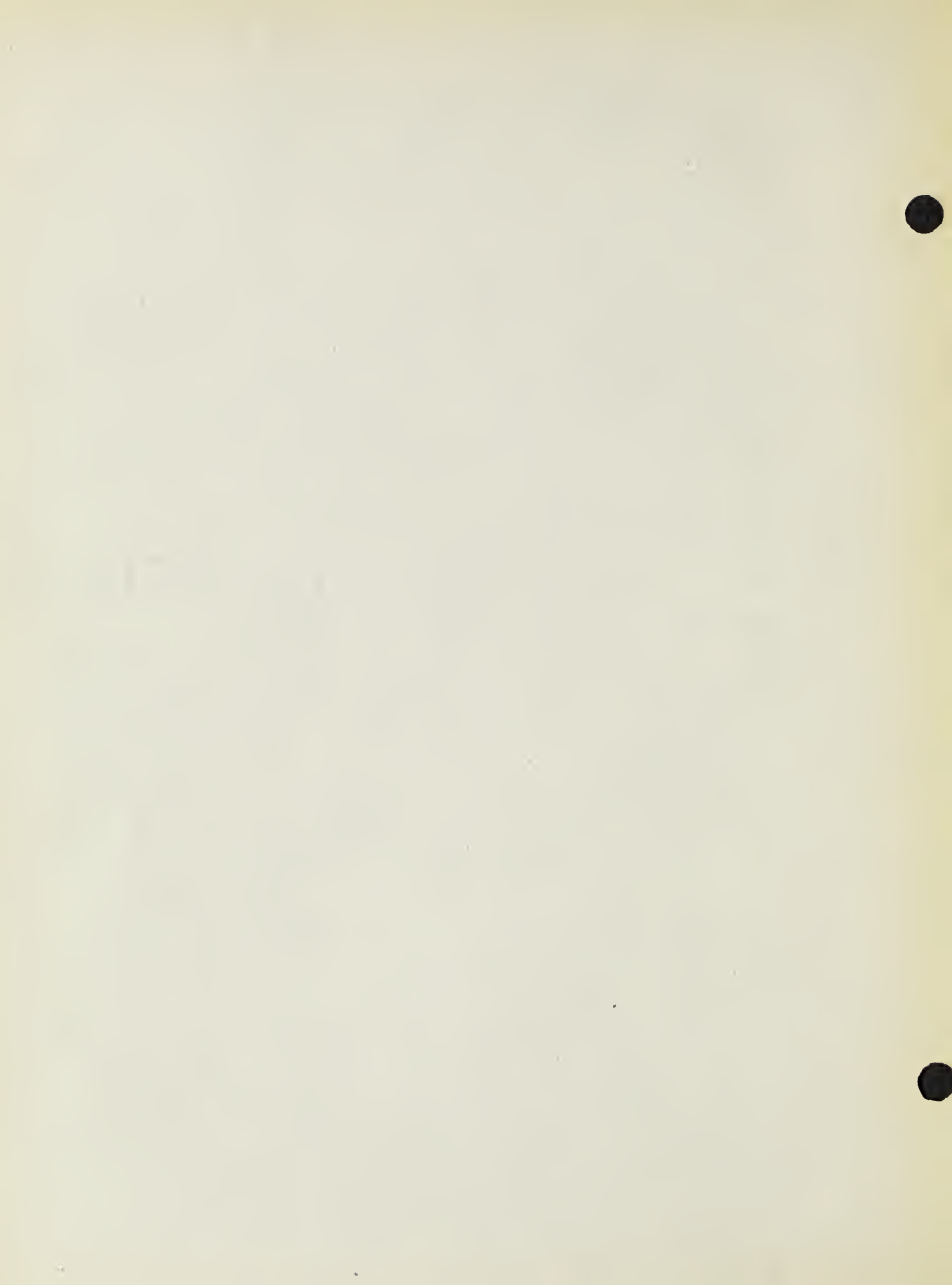
4. Love

So important did Jesus consider this emotion and the acts resulting from it, that He placed it in the center of Christian religion. Love of God and

man, which results in service is the essence of Christianity. Therefore, the understanding and training of this emotion is of utmost importance in religious education.

The baby's first love is for his mother. It is more or less a response to benefits received, based upon his physical dependence on her. In the same way, a patient loves his doctor. This is a low type of love, and some authorities do not consider it to be true love. Sympathy seeking an outlet in action, expresses better what love actually is. The child by repeated training in acts of self-sacrifice, small though they may be, will begin to attain this higher type of love. Service and love cannot be separated and so from babyhood on, the child should be encouraged to perform loving acts. When an emotion is aroused, it must express itself in action, or it is not only useless, but really harmful.

Love and trust between parents and children, will prepare the child for a similar relationship with God. As a child first loves his mother because she loves him and cares for him, so he loves God "because he first loved us." They love Him for the flowers and trees, the birds and butterflies, and homes and friends. How could we arouse love for God in a better way than through pointing out His good gifts? Child-



ren easily believe that God is kind and good, and believing they love; loving, they are willing to serve.

5. Importance of Training the Emotions

Since emotions are determined to a high degree by inherited potentialities, it is not an easy task to change them. Guidance will at least help by exerting a profitable influence on the manner in which the feelings are expressed. The child's physical condition is largely responsible for the child's emotions. A child who is not feeling well bodily, is easily peeved, irritated, frightened or embarrassed. Children's emotions are also subject to suggestion. Fear, wrath and embarrassment are suggested by the fear, wrath and embarrassment of parents. And vice versa, courage and calmness in adults, will tend to make the child brave and calm. By wholesome hardship and certain soldierly ideals, we can help the child to conquer his emotions, which result in negative action. Through imitation, we get a number of models to use in conduct. By educating the emotions, we can transfer these models from the image in the mind to the muscles. Emotions develop with intelligence and so in order for emotions to be of most worth, there must be a deep understanding of worth to make possible the deepest affection.

III. WHAT DOES ART DO?

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A. Art Furnishes Imagery

In the early years of a child's life, learning, for the most part, consists in acquiring mental pictures. He is storing up mental images upon which, we might say, his future happiness depends. The child gets many of his images from his own every-day life: images of father and mother, toys and pets, houses and trees. But a child's world is small, and his experiences are limited. He knows little outside his own immediate environment. To acquire imagery from his own experiences, which would be adequate for use in his future life, would be impossible - so to supplement this inadequate supply of images which the child obtains from his own immediate experiences, we have art. Through the representations of artists, the child comes to recognize people whom he has never seen -- Washington, Betsy Ross, Lincoln become as real to him as his playmates and parents.

Through pictures, the child is able to live in imagination in any part of the world. Few of us have ever been to Japan or India. Yet without any hesitation, we can tell of the people who live there - their clothes, their homes, their customs. The world

in which the child actually moves is much smaller than the world in which he lives. Pictures bring to him places which are outside his experience. "The size, width, breadth, the variedness of the world in which a child lives, depend largely upon the pictures he has seen."¹ Pictures enlarge the experience of the child by furnishing many and varied images. They unfold to him a new world.

The mental images which the child forms from a word description are often vague and indistinct. Pictures are concrete and the images they give are clear and distinct. An old Chinese proverb says that one picture is worth ten thousand words. Though this is not to be taken literally, there is a great deal of truth in this old saying.

"Not long ago, a teacher in a rural school questioned a little group of children as to their opinion regarding the size of an elephant. One little girl held out her chubby arms about two feet apart and said, 'So big'. An older boy, quite disgusted with such an answer, stated with great assurance that an elephant was fully as large as a cow or horse."²

Such responses from children who had never seen a circus and had had no experience with elephants, were perfectly natural. Word descriptions fail many times to

1 - Master Library, My Best Book, p. 24.

2 - Darris, Visual Education, p. 28.

give the child an accurate mental picture. One good picture of an elephant would have given a much clearer image than ten times that many words.

1. Some Valuable Religious Images the Child Should Acquire

In these early years, the child should acquire images of the well-known Biblical characters. In order to understand the stories about Moses and Saul and David, the child must have concrete images of them. Pictures help to make these characters as real to the child as his own personal friends. Just as in the public school, the child comes to know Lindbergh or Joan of Arc and other historical characters through pictures, he can become acquainted with David and Moses and Jesus, through pictures shown him in the Bible school or home. The child need not feel that these characters are not real, because they do not live today. They can still live for the child through pictures.

Some of the pictures of the nineteenth century artists are especially good for giving the child accurate images of these Biblical characters. Delaroche: Moses in the Bulrushes helps the child to visualize the baby Moses in his basket on the river bank, while his sister Miriam watches close by. In the same

way, the boy Samuel, as given by Reynolds: The Infant Samuel, becomes for the Primary child a real boy saying his prayer at eventide, as he has also been taught to pray.

In furnishing images of Christ, Millais: Christ in the House of His Parents, and Hunt: Finding of Christ in the Temple, not only interest the child in the boy Jesus, but give him many accurate details for building up his imagery of a Nazareth home - something of the conditions under which He lived and the people He was associated with.

If the child is to develop love and sympathy for children in other lands, he must come to know definitely something about their manners and customs and their dress. But he must not only see that they are different from him, but like him in many respects. In no way can this knowledge be given to the child better than by the use of pictures. 'Jesus' love for children of other lands as well as for themselves, may be definitely visualized for them through pictures. Copping's Hope of the World, is especially good to give the child this imagery.

The teacher of the little child should be always on the lookout for illustrations that will make child life in all lands real and vivid. Good material for this may be found in the Geographical Magazine, Asia, Everyland, and other child magazines.

2. A Suggestive List of Pictures to Give Adequate Religious Images to Children

Delaroche: Moses in the Bulrushes
 Michelangelo: Moses (statue)
 Reynolds: The Infant Samuel
 Topham: Dedication of Samuel
 F.N. Brown: The Coat of Many Colors
 Calderon: Ruth and Naomi
 Israels: David before Saul
 Gardner: David as Good Shepherd
 Topham: Naaman's Wife and the Captive Maid
 Riviere: Daniel
 Dagnan-Bouveret: Madonna of the Shop
 Lerolle: Arrival of the Shepherds
 W.L. Taylor: The Boy Christ
 Millais: Christ in the House of His Parents
 Hunt: Finding of Christ in the Temple
 Von Uhde: Let the Little Children Come
 Zimmermann: Christ, the Consoler
 Bandry: John the Baptist as a Child
 Geoffrey: School in Brittany
 Mauve: Sheep
 Landseer: Piper and Nutcrackers
 Bonheur: On the Alert

B. Art Gives Meanings

"We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see
And so they are better painted - better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out."

- Robert Browning

Pictures help to give a mental vision of the beautiful things of God. They reveal truth which one might never know otherwise. The story which to the little child is vague and indefinite, is made clear and vivid and real through pictures. Words are abstract and it is often difficult for the child to get any meaning from them. A picture makes concrete and so, clarifies and impresses the details on the child's mind.

One of the earliest religious lessons that the child is taught, is that of God's goodness and His loving care. Through stories, he learns how God takes care of animals, how mothers and fathers take care of their children and how he can protect and care for animals. Pictures furnish concrete images to help

him in his thinking and through them, he is led to appreciation and love both for his parents and for God. Landseer's picture, Piper and Nutcrackers, shows the child better than words can tell, how God cares for squirrels and birds. Through such a picture as Millet Feeding Her Birds, the child understands how God cares for him through loving parents. So by means of pictures, God's loving care comes to have meaning for the child, a richer meaning than mere words could ever afford.

Pictures give meanings also to the more robust ideals of courage, loyalty, trustworthiness, work. After seeing the bravery of a dog shown in Landseer's, Saved, the child will want to be courageous too. Later Pavis de Chavannes, The Beheading of John the Baptist, can be used, showing a man who was not even afraid of death.

To give the child a deeper meaning of work such pictures as Millet's, Potato Planting, The Sower, and Feeding the Hens, are good. The child will learn from these that others work that he may have food and clothes. Then by showing Renouq: The Helping Hand and Von Bremen: The Little Nurse, we help the child to realize that he must work too and that true happiness comes from work as surely as from play.

In telling a Bible story, without some concrete presentation of it, much of the meaning of it is lost to the child. This is true of the most important stories in the whole Bible - the life of Christ. Mothers and teachers find it difficult to tell these stories because they are somewhat lacking in the explicitness which children love. By using pictures, the story unfolds and interprets itself. Thus through pictures of the nativity the child sees "how the angel Gabriel came to tell Mary of the high calling of her coming babe; how the young mother bent rapturously over her child as he lay on a bed of straw; how the shepherds came from the fields, and the wise-men from the East, with their gifts; how the mother carried her babe in her arms as she rode on a donkey into Egypt, with Joseph leading the way." He learns "how the twelve-year old boy astonished the learned doctors in the Temple by his wise questions; How Jesus, come to manhood, was tempted in the wilderness and baptized in the river Jordan; how he went about doing good, gracing the wedding feast, blessing the children, encouraging the fishermen, healing the sick, and raising the dead."¹ Thus through pictures the child enters into the life of the babe of Bethlehem, of the boy Jesus and of Him who went about doing good.

1 - Hurl, How to Show Pictures to Children, pp. 37, 38.

Pictures do more than clarify and impress, they suggest. And suggestions may mean more than words. For example, no one likes to have a moral tacked on the end of a story - yet there is a tendency to do this in telling stories to children. By using pictures, however, the spiritual significance of a story can be suggested to the child. Thus he gets the true message of the story in a much better way. Correggio's Holy Night, may be so presented as to suggest to the child through the use of light and shade, that Christ is the light of the world and His coming will bring light and life to all men.

Pictures for Meanings

Millet: Potato-Planters

Millet: The Sower

Von Uhde: The Evening Meal

Roederstein: Christ and the Children

L'Hermitte: Among the Lowly

Burne-Jones: Star of Bethlehem

Giotto: St. Francis and the Little Birds

Tarrant: All Things Bright and Beautiful

Copping: Hope of the World

Hunt: Finding of Christ in the Temple

Zimmermann: Christ, the Consoler

Millais: Jesus in the Home of his Parents

Merson: Repose in Egypt

Millet: The Angelus

Dagnan-Bouveret: At the Watering Trough

Holmes: Can't You Talk?

Gardner: Two Mothers

Hacker: The Annunciation

Long: Anno Domini

Hofmann: Jesus Teaching from the Ship

C. Art Furnishes Ideas and Ideals of Formal Relationships

The first year of a child's school life, is marked by the acquisition of ideas and ideals. Not that he has not been acquiring ideas before. Scarcely a day passes during childhood when he does not learn something new. But when the child enters school, his world is changed. His wishes have to be subordinated to the wishes of the group. He is learning how to live with others. From his school life, he is getting ideas of honesty and courtesy, ideas of kindness and loyalty, ideas of helpfulness and friendliness; ideas of cleanliness and reverence. But the child's acquisition of these ideas and ideals is slow and he must be helped to develop them. There are four elements that go to make

up an ideal: sensory, rational, emotional and volitional. The imagistic and rational elements can function through imitation; the emotional element through the education of the emotions; and the volitional element through the motivation of the will.

1. Pictures Furnish Models of Conduct Which can be Acquired through Imitation

In teaching ideals to children, example is the most effective method, because examples have authority. But the right example is not always at hand and so some other means must be devised for teaching children these lessons in living together. Such teaching can be done through pictures. Pictures present abstract ideals through the lives and actions of people. Just as the child instinctively imitates the actions of real people, he will imitate the action portrayed in a picture. Through imitating these actions, the child gets a number of models to use in conduct.

Charters gives an illustration of a teacher who used a picture as a conduct model for teaching courtesy to her pupils.

"The other day, I showed the children several pictures illustrating different acts of courtesy. One of these showed the meeting of a woman and a school-boy. The boy is touching his cap with his hand. I placed the picture where the

children could see it, and asked them if they knew what lesson it taught. Many of them wanted to tell me at once, but I told them that I would rather have the boys act the picture. The next day, the boys who most frequently forgot this act of courtesy, raised their caps to me, and they have continued to do so ever since. I had often talked to them about this custom, but the picture was more effective than my conversation."¹

This teacher had told her pupils often about courtesy. Talking did not make it real to them. Only when the picture was shown and the pupils had a concrete example to follow, did the ideal become real to them. In the picture

"the commonplace thing is touched with the ideal, the real becomes idealized and the ideal in its turn is made real. So in looking with sufficient earnestness and longing at what is spiritually beautiful, the beauty is reflected and as time goes on, a change comes little by little to him who looks."²

In Hawthorne's story of the Great Stone Face, we have a good example of how beauty is reflected so that conduct is influenced. For many years the boy Ernest gazed upon this face and meditated upon its dignity and calmness. In later years, when Ernest had become an old man, the people of the village noticed that Ernest himself had developed the same serenity and

1 - Charters, The Teaching of Ideals, p. 289.

2 - Beard, Pictures in Religious Education, p. 16.

dignity. By gazing at this great stone face and by unconsciously imitating it, he had made it a part of his life. Whether consciously or unconsciously, we tend to imitate not only the actions of those about us, but also the acts and characteristics as portrayed in art.

Pictures help to show the child what he might be. Just as fiction which is worthy of the name, pictures which present an ideal, should not merely tell what has been, they should suggest what might be. Pictures are mirrors to a child, interpreting life to him and helping him to realize himself.

2. By Stimulating the Emotions, Pictures Help the Emotional Element in an Ideal to Function

To have dynamic, the emotional element of an ideal must function. By educating the emotions, the models of conduct are transferred from the image in the mind to the muscles. Our emotional life is stronger than our intellectual life. So strong are our emotions, we often act as a result of feeling rather than reasoning. Real and vivid pictures not only compel us to see, but to feel and to feel deeply. And when our emotions are stirred, we act.

In Bouard's picture, Helping Grandmother, the little girl is expressing her love for her grandmother

by helping her. If this picture is shown to a child, it will stimulate love in him, so that he too will want to show his love by helping. When a child feels the emotional message of a picture, he tends to express it in his own life.

By stimulating in the child love for his mother, this love can find expression in helping and in this way the ideal of helpfulness is built up. The Convalescent, by Israels, in which a child shows his love for his mother by bringing her a footstool, will stimulate in the child a love for his own mother. He may express his love for her by a kindness similar to the one shown in this picture. But it is not imitation. It is the expression of an emotion which has been stimulated by a picture and directed into a positive, helpful act.

3. Pictures are an Aid in Motivating the Will

Imitation and education of the emotions are both of value, but it is only when the will is considered as an element in the functioning of ideals, that they become most powerful. The mind must evaluate and choose the models of most worth and act as a positive force in their operation. The use of pictures in motivating the will so as to influence conduct, is

rather intangible. It can best be shown perhaps by an example of one young man who tells how a picture helped him to choose worthy models of conduct:

"Farther back than I can recall, my mother had placed the Hofmann head of "The Christ-Boy" in such a position on the wall of my room that my eyes rested upon it the last thing as I went to sleep and the first thing when I awakened in the morning. For many of my earlier years, I thought nothing about it, perhaps did not consciously observe it, but by the time I reached my teens, I began to notice that I found myself asking what this Lad would do or what he would think about some act or project I had in mind. I believe that this picture had a great influence on my childhood life." 1

Just as the Sistine Madonna helps the young woman to realize in herself this glorious type of womanhood, pictures suited to the child's needs, will help him to realize his best type of living.

Suggestive List of Pictures to Help the Child Acquire Ideas and Ideals of Formal Relationships

Israels: Little Brother

Renouf: The Helping Hand

Murillo: Jesus and John

Geoffrey: Going to School

Geoffrey: Coming Home from School

Smith: Playing Mother

Israels: Grandmother's Treasure

Burnaud: Good Samaritan
 Landseer: Saved
 Israels: The Convalescent
 Israels: Motherly Cares
 Brickdale: St. Christopher
 Millet: Woman Feeding Hens

D. Art Stimulated the Emotions

1. Art is an Aid to Worship

a. It offers a Focus for the Attention

Something there is within the human breast which seeks beauty. No one can say just why the soul reaches ever upward toward the beautiful. But it is universally true. This keen desire for beauty in its profoundest sense is desire for God, for God is beauty and truth and goodness. By focussing our attention on a thing of beauty, awe and reverence are instilled in us and we are led to worship our Heavenly Father. Pictures more than anything else offer a focus for our attention and lead us to truly worship.

"Please, ma'am, mayn't we come in just to see the picture that's so great hanging on the wall?" So spake ragged Tony coming from the 'Black Hole' of Chicago to the entrance hall of the Art Institute. A little inquiry revealed that Tony had been one of the twelve children brought by their kindergartner the week before,

to see the Sistine Madonna, and now here was the little play-fellow, on the play-day of the week, bringing his brother 'two years bigger' than himself, that he might 'see ittoo'. It was against the rules for children to enter unaccompanied by adults, but the young woman in charge placed a substitute at her desk while she herself escorted the street urchins to see 'the picture that was great'. To her surprise, they stepped softly as if indeed on 'holy ground'. They whispered to each other, not daring to speak aloud, and it was her joy to show them, a few other pictures. Another Saturday morning came, and another, and those boys stood waiting for permission to enter, until it became a custom to allow them to go about the rooms for a little while; they were so reverent and so gentle as long as they were there. These little fellow seemed hungry for the beautiful and was it not worth something that for half an hour they grew gentle and reverent in such an atmosphere?"¹

Just as art satisfied the hunger for beauty with these small street urchins, presented a focus for their attention, and stimulated awe and wonder and reverence, it satisfies our hunger for the beautiful, gives us something to focus our attention upon, and leads us to worship.

b. Art Suggests a Theme for Thought

True worship is more than saying prayers and singing praises. It involves thought on the part of

1 - Beard, Pictures in Religious Education, p. 25.

the individual - thought which leads him closer to God. There are many pictures which can be used to suggest themes for thought in drawing us closer to the Infinite.

The Angelus suggests a theme for thought. On looking at this picture, one instinctively turns his thoughts to prayer - What is prayer? Can we pray in the midst of our work? Is prayer only a thing of special times and seasons? Or is it an abiding attitude of the spirit? Do we always have to speak when we pray, or do we sometimes listen? No prayer or sermon can turn our thoughts to God and prayer better than this one picture. The child may not go this far in his thinking, but he too will catch something of the meaning of such a picture. It will give him something to think about and this thinking will draw him closer to God.

c. It Suggests Attitudes of Worship

By suggesting an attitude of worship to the child, we do not mean doing it by emphasizing a certain position. In training children for worship, we want to emphasize the spirit of prayer. So if we can show the child a picture of one expressing the spirit of joy, adoration, penitence or supplication, it will help the child to attain this same attitude. Wonder and

reverence are suggested by such pictures as: Reynolds, The Child Samuel, and Millet, The Angelus. A picture of a child praying at his mother's knee, suggests love and confidence. Jessie Wilcox Smith's picture of two children saying the blessing at the table, suggests thanksgiving. A child who sees these pictures and feels their message, will be led to express these same emotions of reverence and adoration. When the child feels the spirit of prayer, he will naturally assume the position of prayer.

The beginning of worship is awe. Such a picture as Taylor's When I Consider Thy Heavens, will create awe and wonder in the child. This wonder and interest will lead to gratitude. And out of gratitude grow reverence and adoration.

d. Art Creates an Atmosphere of Worship

Art creates an atmosphere in which worship can be carried on by a group more effectively. Unconsciously we are moulded by our surroundings. In the early days of the Church, people made use of this fact. They used pictures and symbols and other devices to arouse awe and reverence in the worshipper. They felt the need of a concrete expression of the invisible power and love of God. The Catholic Church of today still

appeals to the emotions of the individual as an aid to worship. Stained glass windows, subdued colors, symbolism, all stimulate the emotions and arouse wonder, admiration and reverence. The Protestant Church, fearing lest its members would make the picture, statue or other object an end in itself rather than a means of drawing them to God, broke away from this. Today there is a decided feeling against this bareness and lack of beauty in the Protestant churches.

In the church schools in teaching children religion, this emotional appeal of beauty affords an unused opportunity. By pictures and flowers and other objects conducive to restfulness and reverence, we can create an atmosphere of worship. The child, even more than the adult is moulded by his surroundings. A place which satisfies the inborn hunger for beauty will draw children to it. A class of sixth grade foreigners in a certain school in one of our big cities illustrates the effect of the surroundings on children. The first part of the year they were almost unmanageable. The teacher, realizing that environment did influence conduct, decided to make the classroom more beautiful. By flowers, curtains, pictures, etc., she made it the most beautiful room in the building. The children who had been unmanageable responded to the influence of the room and improved almost one hundred percent in behavior.

In creating an atmosphere of worship, we must not forget the plane of the little child. Though subdued colors are conducive to worship, bright ones appeal to the child. And though a certain picture may seem ideal to us, if it does not carry a message to the child, it is not ideal for him.

2. Art Helps to Cultivate Sympathy

The meaning usually connected with sympathy is feeling sorry for one who is in trouble. "As a matter of fact, the word really means the act of sharing with another any emotion."¹ The inability to share emotions with others, causes much of the antagonism and misunderstanding in the world today. Art expresses an emotion, and by putting ourselves into the place of the persons exhibited, we too feel the same emotion. Thus by feeling the emotion of a picture, we can "discipline ourselves for the understanding of situations in concrete life."²

Picture posing helps the child to realize the emotional value of a picture. By acting out a picture, the child is actually putting himself in another person's place. It becomes real to him, and he feels the

1 - Bailey, Use of Art in Religious Education, p. 94.

2 - Ibid.

same emotions which the person in the picture feels. He is sharing an emotion with another - cultivating sympathy.

Pictures for Emotions

Millet: Feeding Her Birds
 Millet: The First Step
 Gardner: Two Mothers
 Reynolds: Infant Samuel
 Flesch-Bruningen: Worship
 Ferruzzi: Madonna and Child
 Dagnan-Bouveret: Madonna and Child
 Correggio: Mary Adoring the Child
 Bouard: Helping Grandmother
 Alleaume: Holy Family
 Tarrant: Awake O! Time
 Smith: Now I Lay Me Down to Sleep
 Smith: Baby's Prayer
 Smith: We Give Thee Thanks
 Storch: Evening Prayer
 Storch: Morning Prayer
 Von Uhde: Grace before Meat
 Fosberry: Our Daily Bread
 Von Bremem: Asking the Blessing
 Raphael: Madonna of the Chair
 Madame le Brun: Madame Le Brun and Daughter
 Taylor: When I Consider Thy Heavens

IV. SAMPLE PICTURES TO BE USED IN TEACHING CHILDREN RELIGION



THE PERRY PICTURES. 713.
BOSTON EDITION.

FROM PAINTING BY REMBRANDT. 1607-1669.

CHRIST BLESSING LITTLE CHILDREN.

IV. SAMPLE PICTURES TO BE USED IN TEACHING CHILDREN RELIGION

A. Rembrandt: Christ Blessing Little Children

The Primary child is acquiring imagery and pictures help to furnish these images. This picture gives the image of a bashful child before a great man; an image of Christ, showing how He loved little children; and an image of mothers and fathers who brought their children to see Jesus.

Interpretation:

Many times when Jesus was here on earth preaching and teaching, mothers would bring their children for him to place His hand on their heads and say a few kind words to them. That is what we mean by blessing. The mothers felt that if Jesus would bless their children, it would be a thing they would never forget and it would help them to be kind and good.

Here is a picture of Jesus blessing one of these little children. The child is bashful. She likes the looks of this strange man, but she is not so sure that he will be kind to her. So she hesitates a little, with her finger in her mouth, not knowing exactly what to do. In her hand she has an apple. Though she is afraid and bashful, she still clings to that.

She has brought this apple all the way from home, clutching it in her small hands, that she might give it to this great teacher whom her parents have told so much about. Her mother is somewhat provoked with her daughter, because she is afraid to go up close to Jesus. She touches the child on the shoulder and seems to say, "Go ahead. Don't be silly. He won't hurt you, for he is a kind man."

When we look at Jesus' face and see how kind and loving He is, we know that this little girl cannot be afraid long. Soon she will be snuggling up to Him and climbing into His lap.

Other mothers and fathers are standing near with their children, eager for Jesus to bless them too. One father is holding his little son up high so that he can see this kind man.

Behind Jesus, is one of his friends. He does not like what is happening. Jesus is tired and His friend doesn't want his master to be bothered with these children. He tried to turn them away, but Jesus would not let him. Drawing the children to Him, He said, "Suffer the little children to come unto me, and forbid them not, for of such is the kingdom of heaven."

This is one of the best pictures we have of Jesus, showing how dearly He loved little children. It shows us how bashful children are before a strange,

great man, and yet it tells us also that we need not be bashful and afraid before Jesus. He is so kind and good and He loves us so dearly, that we in turn, love Him. We cannot be afraid of Jesus, for He is our best friend.

Buffet: Flight into Egypt

(to be printed)

B. Buffett: Flight into Egypt

"And he arose and took the young child and his mother by night, and departed into Egypt."

This picture is used to give meaning to this story and to make it clearer by telling the circumstances under which the flight was made. It tells the child that Mary and Joseph fled secretly; that they fled during the night; that it was a cold night; and that Mary rode on a donkey which was probably hired. All of these details help to make the story real to the child. By understanding it, they love and appreciate it.

Interpretation

This is a picture of Mary and Joseph as they start out for Egypt. It is night and Joseph's heavy coat suggests that it is a cold night. In his hand, he has a lantern. He knew that the way would be dark and rough and they would need a light to guide them. Standing near Joseph is a donkey. The journey will be too long for Mary to walk, so Joseph has hired this donkey to carry her and the Christ Child. He has just returned with the donkey and Mary hearing him, comes noiselessly out of the house. She stops outside the door to listen. It is a dangerous journey they are

going on and no one must know about it. It is a long journey too, and they will be very weary before they arrive. The very stillness of the night and the care with which they are talking, suggest that the journey is a secret. Mary and Joseph are fleeing into Egypt so that the wicked king cannot find them, and kill their baby Jesus.

The loving way in which Mary holds the child shows that she thinks he is the most precious gift in all the world. Any flight and any hardship will be undertaken to save him. And if you look closely, you will see that the donkey too is interested. He seems to understand that he is helping to save the Christ Child.



THE PERRY PICTURES. 792. E.
BOSTON EDITION.

FROM PAINTING BY MEYER VON BREMEN.
COPYRIGHT, 1915, BY EUGENE A. PERRY.

THE LITTLE NURSE.

C. Von Bremen: The Little Nurse

Pictures help in acquiring ideals. They make the ideal real. This picture is used to develop the ideal of helpfulness. It shows how a little girl helped her mother by caring for her little brother and knitting socks for her father. By showing it to the child, it will stimulate him to help his mother in a similar manner.

Interpretation

Here we have a picture of a little girl, who is helping her mother. Little brother is sick. He was sick during the night and mother had to be up with him. Now she is tired and needs rest and sleep. Mary has just come from school. She has been in the house all day and now she wants to go out and play.

You can see that the family is poor, because the furniture is rough and there are no rugs on the floor. They haven't money to pay anyone to nurse little brother while mother sleeps and Mary plays.

Although Mary wants to go and play with the other children who are waiting for her outside, when she looks at her mother's tired face, she forgets her play. Running to her mother, she kisses her and whispers, "Go to sleep, mother. I'll watch little brother and as I watch over him, I'll knit on the socks I'm

making to surprise daddy."

So mother goes to bed and Mary gets her knitting and pulls her chair up close to little Brother's cradle. When he cries, she is near to comfort him. She may perhaps rock his cradle with her foot as she knits. And little brother, knowing that someone is near who loves and cares for him, drops off to sleep.

See how happy Mary is as she counts her stitches. She has quite forgotten the other little girls out playing. She is helping mother by taking care of little brother and knitting socks for daddy, and it makes her glad and happy. I wonder if you can think of something you can do to help your mother? Perhaps you can play with your little brother while mother rests. There are many ways that we can help and when we do help, we make others happy, as well as ourselves.



THE PERRY PICTURES. 521.
BOSTON EDITION.

FROM PAINTING BY MILLET, 1814-1875.
COPYRIGHT, 1925, BY EUGENE A. PERRY.

FEEDING HER BIRDS.

D. Millet: Feeding Her Birds

Pictures stimulate the emotions. This picture expresses the emotion of love: the mother's love for her children, which makes her feed and care for them; the love of the two sisters for their little brother, which causes them to let him be fed first, though they are both hungry as they can be; the father's love for his wife and children, which makes him work for them. It is used with the child to stimulate his love for mother and father, who care for him, and for God who has given him his mother and father.

Interpretation

Have you ever seen a mother bird feed her little baby birds? If you watch her long enough, you will see her fly down to the ground and scratch until she finds a worm or some other bit of food. Then she will take this in her beak and fly back quickly to her little ones. And such a fuss they make as they see her coming! She perches on the side of the nest and all of the little birds open their mouths and wait for her to give them their food.

Here we have a picture of a real mother feeding her birds. These two little girls have been playing all morning with their brother. Here you can see

the cart which they made for him out of an old box. They love him and they like to make him happy. In the midst of their play, mother comes to the door with a dish brimming full of delicious soup. The children leave their play and run eagerly to the doorsteps. Mother loves her children dearly and she likes to make them happy by feeding and caring for them. She sits in front of them with a long wooden spoon in her hand and the big bowl of soup in her lap. How hungry they are and how eager to be fed! But see how the little sisters let brother have his turn first. They are hungry as they can be, but they love little brother, and they want him to be fed first. See how eagerly this little girl is watching mother as she feeds him. You can see that she is anxious for her turn, but you can also see how dearly she loves little brother and how much rather she would let him have something to eat first.

Around the corner of the house, we can see a man digging. He is the father. He is working hard, so that he can have enough food for his wife and children. How happy these children are that they have a mother and father who love and care for them. Did you ever think of how your mother and father love and work for you? Who gives us mothers and fathers to care for us? Yes, God does. I wonder if you would like to

bow your heads and thank Him for giving us mothers and fathers who love us so dearly.

Dear Father:

We thank Thee for our mothers and fathers, who feed us and clothe us and care for us. Help us to be kind and good, and show them that we love them too. Amen.

V. TESTIMONIES OF THE VALUE OF USING PICTURES WITH
PRIMARY CHILDREN

V. TESTIMONIES OF THE VALUE OF USING PICTURES WITH
PRIMARY CHILDREN

Miss Blanche Carrier, for several years director of the Weekday schools of religion in Dayton, Ohio, gives the following testimony as to the value of pictures in teaching children religion:

"If pictures are chosen which have or may have meaning to the child, they are most powerful in supplying a wholesome emotional emphasis in the teaching of religion. They stand close to the story in their ability to fascinate and teach the child, to influence his idealism and his conduct. He does not instinctively choose the best; rather we indirectly develop his love for the best by our own choice of those we share with him. It is difficult to over-estimate their influence, if they are properly chosen and used.

In the field of religious education, we have too narrowly restricted the types of pictures we have used. The wonder he may feel in nature, the visualizing of Christian acts by modern heroes, the situation in which he may imagine himself making Christian decisions, have been too much neglected. The older child is greatly enriched in entering the field of art with the artist, seeing actually or in pictures the great mural decorations, the painstaking work of the artist, the sources of his conceptions and style, the desire he

had in producing the picture. Through all this, he gets more than a knowledge of art or of the Biblical incident portrayed. He begins to sense the universality of religion and to share many conceptions, which will help to develop broad sympathies and tolerance."

Miss Freivogel, teacher in the weekday school of religion in Melrose, Massachusetts, gives the following testimony:

"A little child looking at a book hurriedly turns its printed pages; they cannot yet speak to him. When he comes to a picture, however, he stops, for it speaks to him in terms with which he is familiar. Pictures together with his, "What's that?" and "What's it for?" and "What's he doing?", not only familiarize the very little child with things and the names of things, but they acquaint him with new relationships of old familiar things as well. The value of pictures in the teaching of facts is of importance also to children who have gained the ability to read the printed page. "How did the people in Jesus' time carry their water?" cannot be answered as adequately by oral or written discourse as by a picture of a Palestinian maid carrying a water jar. Pictures are of great value in acquainting the child with facts.

"The little boy is thanking God for his food". - "This one is asking for God's care all through

the night." Pictures which call forth such comments bring home to children the truth of God's presence and loving care. "Baby John isn't afraid of Jesus". - "See how kind Jesus is." - "Little Ruth wants to pat his cheek." - "See Jesus helping the lame man." Pictures which call forth such comments as these bring home to children the truth of Jesus' great love. Pictures are of great value in the conveying of truths.

"Oh!" - "Isn't that pretty!" - or a breathless silence as some beautiful picture is shown, helps us to realize the little child's hunger and love for the beautiful and the value of pictures in the awakening of a sense of reverence. In the presence of such pictures even "problem" children taste of the spirit of reverence. When smaller copies of the large picture are shown, children are heard to say, "Are we going to take them home!" meaning, "Are we really and truly going to have one to take home - this seems to wonderful to believe! Pictures are of great value in the awakening of a spirit of reverence and worship."

VI. SUMMARY

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From a psychological standpoint, pictures can be used with the Primary child in teaching him religion. The child during these years is acquiring images, meanings, ideas and ideals of formal relationships and significant emotions. Art helps the child in acquiring these elements by giving images and meanings, by stimulating the emotions and furnishing ideas and ideals of formal relationship.

Religious educational leaders and teachers who have used pictures in their teaching, testify to the value of using pictures with primary children. Therefor, we can say with Miss Beard that

"In schools of religion, which all Sunday schools must be, - good pictures are needed for teaching facts, and for interpreting truth; beautiful pictures are also needed for presenting great ideals and for that silent unconscious influence that shall cultivate a spirit of reverence and worship."¹

1 - Beard, Pictures in Religious Education, p. 24.

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